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Youngstown, Ohio

Midwinter Exhibition

YOUNGSTOWN LOANS

JOHN F. FOLINSBEE
HARRY LEITH-ROSS

The Mahoning Institute of Art
Youngstown, Ohio

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MUSEUM OF ART

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Catalogue of

The Midwinter Exhibition

Shown in the Assembly Room of the
Reuben McMillan Free Library

Youngstown, Ohio

Paintings Loaned by John F. Folinsbee, by Harry
Leith-Ross, and by Artists and Citizens
of Youngstown

Commencing Tuesday Evening, January 4th
Ending January 22nd, 1916

The Mahoning Institute of Art was incorporated February 22, 1915, to establish and maintain an academy for the advancement and improvement of all the arts; to furnish instruction therein by lectures and otherwise, and by giving exhibitions of art in all its branches; and to provide the means for carrying out these purposes.

During the month of May, 1915, a most successful exhibition was held in the Assembly Room of the Reuben McMillan Free Library, which was attended by fifteen thousand persons. Sixty leading American artists were represented, many of international reputation.

The Midwinter Exhibition comprises seventeen paintings by Harry Leith-Ross and twenty from the brush of John F. Folinsbee, and sixty-nine miscellaneous works that are loaned by local artists or art lovers.

The trustees of the Mahoning Institute of Art will be assisted at the Midwinter Exhibition by a committee of twelve ladies who have volunteered their services as assistants:

Miss Ruth L. Osborn, Chairman
Miss Eleanor Heedy
Miss Jeannette Brown
Mrs. I. Harry Meyer
Miss Emma Wells
Miss Cora Z. Parsons
Miss Louise Edwards
Mrs. Phillip Stambaugh
Miss Roberta Roberts
Miss Frank Jones
Miss Caroline Bonnell
Miss Arabelle Crandall

Desk Attendants

Alvin O. Newman   Lloyd L. Loveland

The Trustees and members of this committee will be in attendance alternately and prepared to give information and show the proper courtesies to visitors.

At the desk may be found prices of all the paintings which are for sale, also a full biographical sketch of all the artists. There will be an opportunity of securing membership cards at the desk. Membership for the remaining part of the present Institute year (up to May first) has been set at Two Dollars. Admission to the exhibition is free.

The Trustees in The Mahoning Institute of Art are as follows:

01/08/07

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Transfer (LF)

PART 1

Paintings by Youngstown artists or loaned by citizens of Youngstown:

1. JOSEPH JEFFERSON
THE HOMESTEAD.
Loaned by Mr. Joseph G. Butler, Jr.

A southern landscape with log cabin beside a forest stream, and mountains in the distance. There is a striking resemblance to some of Carot's work. It was painted for the Actors' Fair in 1892. Jefferson, born in 1829, came from three generations of actors. He was a man of great personal charm and considerable literary ability. Though best known as a comedian of first rank, he possessed another talent. He spent six or eight months of the year in his theatrical work, but the rest was given to painting. He received no formal instruction, learning his methods from a study of the paintings of other artists. His pictures were never sold except for charity, but he exhibited for many years at the National Academy of Design. William Winter's book, "The Life and Art of Joseph Jefferson," gives a most interesting account of the artist's work, and the "Intimate Recollections," by Eugene P. Jefferson, may also be recommended for those who wish to read more of Jefferson.

2. MYRON BARLOW
THE PAISLEY SHAWL
Loaned by Mrs. Julius Kahn

Mr. Barlow has been for a dozen of years one of a colony of American artists in Paris. "He paints the luxury of the poor," interpreting the joys and pleasures that one sees who lives in close touch with the workers and their homes. He is a pupil of the Academy des Beaux Arts, and has been represented in the Paris Salon.

3. JOHN W. BEATTY
GRAY MORNING ON THE FARM
Loaned by Mr. John W. Beatty

Mr. Beatty has been Director of Fine Arts at the Carnegie Institute, Pittsburgh, since 1896. Student of the Munich Academy of Fine Arts. Represented in the National Gallery of Art, Washington. Member of the Art Advisory Committees at the Chicago, Paris, Buffalo, St. Louis and San Francisco Expositions. Author of "An Appreciation of Augustus St. Gaudens."

4. JAMES DENNIS

WEDDING PROCESSION OF PRISCILLA AND JOHN ALDEN Loaned by Mrs. Henry K. Wick

This painting, made in 1892, by a clergyman of Rochester, is interesting as being an early example of the "impressionistic" style which has since become so common. Through the soft green of the early spring woods the Puritans are wending their way. The rose blanket gives a pleasing note of warm color amidst the cool foliage.

5. EMIL CARLSEN

MORNING, FOREST HILL

Loaned by Mrs. Henry K. Wick

6. EMIL CARLSEN

BALD HEAD CLIFF, MAINE

Loaned by Mrs. Henry K. Wick

Born in Copenhagen, 1853, studied at the Danish Royal Academy. Came to America in 1872. Member of National Academy, National Academy of Design, National Institute of Arts and Letters. Represented in the leading galleries of this country and has received many honors. Carlsen's usual charming color and dignified style are seen to good advantage in both these little pictures, which show also his poetic interpretation of the great calm moods of nature.

7. CHAUNCEY F. RYDER

SPRING MORNING

Loaned by Mr. Henry H. Stambaugh

Born in Danbury, Conn., February 28, 1868. Pupil of Chicago Art Institute, Julien Academy, Collon & Laurens, Paris. Elected Associate, National Academy of Design, 1913. Member of The American Water Color Society, Salmagundi Club, New York. Represented in the Art Institute of Chicago, Corcoran Art Gallery, Washington, D. C..

8. CARL SCHMITT

LANTERMAN'S MILL

Loaned by Mr. Joseph G. Butler, Jr.

Born in Warren, Ohio, 1890. Student of the Art League, New York. Pupil of Emil Carlsen; studied in Italy. Represented in the Chicago Institute of Art, Pennsylvania Academy and the National Academy in New York. The picture shows the deep shadows of late afternoon, the level sun rays throwing a strong light on the mill and the trees beyond, while the silver stream breaks the dark foreground.

9. COPIED FROM REMBRANDT BY MRS. EDITH STEVENSON WRIGHT

PORTRAIT OF A PALE YOUNG MAN

Loaned by Mr. Edward L. Ford

The original is in the Metropolitan Museum of Art in New York. Rembrandt (1606-1669) was the chief master in painting and etching of the Dutch school. The world has never produced a more original artist. He knew no model except nature. His most prominent technical characteristic is his rendition of light, through which he emphasized the important part, leaving the rest in shadows. He was pre-eminent in portraiture, and no artist has succeeded better in rendering the head in a realistic, and at the same time characteristic manner. This copy, by a local artist, is a typical example. There are several books concerning Rembrandt, that may be read with pleasure: "Old Masters and New" by Kenyon Cox; Rembrandt by Estelle Hurel; and the Rembrandt number in the "Masters in Art" series.

10. JOZEF ISRAELS

THE DUNES

Loaned by Mr. Jonathan Warner

One of the artist's portrayals of the Dutch fisher folk. The girl is gazing seaward from a hillock of sand and her attitude reflects the lonesomeness of the desolate coast. Israels was the foremost Dutch painter of the Nineteenth Century. Born at Gronigen, Holland, 1824. After study in Paris he returned to Amsterdam and painted historical scenes for several years until he became interested in the fishing folk. His first paintings of them established his fame in 1862, and he also painted many portraits and interiors. As he grew older his work grew in breadth and poetic power, and he received honors and distinctions in great numbers. Like Rembrandt he was rather an artist in light and shade than a colorist, and a poet as well as a painter. For a sketch of his work, consult the interesting article in the "International Studio," volume 45.

11. JOZEF ISRAELS

THE END OF THE DAY

Loaned by Mr. Joseph G. Butler, Jr.

Another work in which figure and landscape are in a harmony of mood.

12. PAUL DOUGHERTY

THE GOLDEN MIRROR

Loaned by Mr. Frank Hitchcock

Born in Brooklyn, 1877. Studied in Paris, London, Florence, Venice and Munich. Member of National Academy of Design and of The National Institute of Arts and Letters. Represented in the National Gallery of Art and Corcoran Gallery at Washington; The Metropolitan Museum; The Chicago Art Institute, and in many other galleries. Marine views are the artist's favorite work.

13. TER MEULEN

BOY WITH SHEEP

Loaned by Mr. Jonathan Warner

14. CHARLES CRAIG

CALLING A HALT

Loaned by Mr. Joseph G. Butler, Jr.

15. CHARLES CRAIG

SIGHTING THE ENEMY

Loaned by Mr. Joseph G. Butler, Jr.

The artist lives in Colorado Springs, and has spent much of his life in studying and painting the Indians of the Rockies. These two scenes are full of life and strength. The second picture is especially characteristic, showing the Indians at a most exciting moment, but holding themselves calm and undemonstrative.

16. J. FRANCIS MURPHY
ON THE LOWLANDS
Loaned by Mr. Jonathan Warner

Born in Oswego, N. Y., 1853. Self taught in art. First exhibited in National Academy of Design in 1876 and has received many honors. Member National Academy.

17. ROBERT CRANNELL MINOR
THE OAKS
Loaned by Mr. Jonathan Warner

An American landscape painter (1840-1904). Studied under Diaz at Barbizon and under Boulanger in Antwerp. Member National Academy. Exhibited at Royal Academy, London; Salons at Paris and Antwerp. He followed Diaz in the massing of light and shade. He preferred a subdued yet richly colored light which is most effective in sunset and twilight views.

18. JOSEF ISRAELS
HOMEWARD BOUND
Loaned by Mr. Rowland Steese

19. E. LOYAL FIELD
LANDSCAPE
Loaned by Mr. B. Frank Wirt

Born Galesburg, Illinois, 1856. Pupil of Carolus Duran in Paris. Has taken Inness and Samuel T. Shaw prizes at the Salmagundi Club and is a member of the Artists' Fund Society, N. Y.

20. CARL SCHMITT
STILL LIFE
Loaned by Mr. B. Frank Wirt

21. JOHN LEON MORAN
FIGUERE
Loaned by Mr. B. Frank Wirt

Born in Philadelphia, 1864. Educated in public schools and studied art under his father, Edward Moran, and at National Academy of Design. The Morans have been an interesting family of artists. The three brothers Thomas, Edward and Peter were born in England, but came to America in 1844. Thomas is the best known and his landscapes, especially of the National Parks and the Rocky Mountains, have been reproduced widely. John Leon and Edward Percy are sons and pupils of the elder Edward.

22. BIRKET FOSTER
WINDSOR PARK
Loaned by Mr. B. Frank Wirt

23. BENJAMIN D. KOPMAN
EVENING GLOW
Loaned by Mr. B. Frank Wirt

24. W. T. RICHARDS
ROCKS AT NEWPORT
Loaned by Mr. Henry H. Stambaugh

25. CHAUNCEY F. RYDER
THE PINE SWAMP
Loaned by Mr. Henry H. Stambaugh

The artist's work is noted under No. 7.

26. J. M. W. TURNER
OXBOROUGH CASTLE
Loaned by Mr. Joseph G. Butler, Jr.

A small, but perfect, example of the great English master of water color drawing. One must note the care and accuracy with which the details of the ancient castle and of the bridge in the foreground are traced. His exactness, equally with his color, was one of the characteristics of Turner's work. Turner's life, with reproductions of many of his paintings, some in colors, may be studied in three interesting books: Rawlinson's "Water-Colors of J. M. W. Turner", Finburg's "Turner's Sketches and Drawings", and the Biography by W. C. Monkhouse.

27. ADDISON T. MILLAR
RUE DU SPHINX, ALGER
Loaned by Mr. James W. Porter

Born in Warren, Ohio, 1860. Pupil of Wm. M.

Chase in New York and of Benjamin Constant, Henri Martin and the Julien Academy in Paris. Member of Salmagundi Club.

28. BRUCE CRANE
FROSTED ACRES
Loaned by Mr. James W. Porter

Born in New York, 1857. Pupil of A. H. Wyant. Has taken medals and prizes at the Paris, Buffalo and St. Louis Expositions. Member National Academy. His specialty is landscapes.

29. GEORGE M. BREUSTLE
BLUE HILLS, MASSACHUSETTS
Loaned by Mr. James W. Porter

Painter and illustrator, living at Lyme, Conn. Born in New York, December 22, 1872. Pupil of Art Student's League under Mowbray in New York; Calarossi Academy, under Courtois and of Aman Jean in Paris. Member of Salmagundi Club, 1906. His specialty is landscapes.

30. CARL SCHMITT
A STUDY
Loaned by Mrs. Henry M. Garlick

31. CARL SCHMITT
CONNECTICUT MOONLIGHT
Loaned by Mrs. Henry K. Wick

32. CHILDE HASSAM
CENTRAL PARK, NEW YORK
Loaned by Mr. James W. Porter

Born in Boston, 1859. Pupil of Boulanger and Lefebvre in Paris. One of the "Ten American Painters". Member of National Academy, Societie National des Beaux Arts and many others, and has taken prizes and honors in America and abroad since 1889.

33. CARL SCHMITT
INTERIOR OF A WOOD
Loaned by Mr. James W. Porter

34. CHARLES WARREN EATON
THE PINES

Loaned by Mr. James W. Porter

Born in Albany, N. Y. Studied at National Academy of Design and Art Students' League. Has exhibited at the expositions since Paris, 1900, and taken many prizes. Associate National Academy. Member Salmagundi Club and others. His specialty is landscapes.

35. ALBERT STERNER
DUTCH GIRL

Loaned by Mr. Joseph G. Butler, Jr.

Born in London, England, of American parents. Public at Acade mie Julien, under Boulanger and Lefebvre. This picture was exhibited at the twenty-fourth exhibition of the American Water Color Society, the following note appearing in Harper's Weekly: "It is certainly one of the cleverest things here, and is a water color, pure and simple, painted very frankly in transparent washes."

36. RUTH LOUISE OSBORNE
STEEL MILLS, MOONLIGHT

A scene familiar to Youngstown residents. The glare of the furnaces, the reflection in clouds of steam and the contracting black shadows are boldly treated by a local artist.

37. LYDIA FLORET

Loaned by Miss Jeannette Brown

Miss Floret is a student of the Pennsylvania Academy, and a pupil of William M. Chase. The painting has been in the International Exhibition at the Carnegie Institute, Pittsburg.

38. JEANETTE BROWN
STILL LIFE

39. COPIED FROM REMBRANDT
BY MISS JEANETTE BROWN
PORTRAIT OF A PALE YOUNG MAN

It is interesting to compare the two copies of this famous painting, for both were painted from the original in The Metropolitan Museum by local artists. See note under No. 9.

40. CONSTANT TROYON
COW WATERING

Loaned by Mr. Joseph G. Butler, Jr.

A small but excellent example of one of the greatest of all animal painters. A cow in the foreground is drinking from a pool, while several other cows may be seen. "Troyon was superior at portraying cow character—the clumsy, wet-nosed, heavy breathing bovine." He exhibited in the Salon at Paris from 1833 to 1865, in all sixty pictures. A sketch of his work, with several illustrations, may be found in "Modern French Masters," by John C. Van Dyke.

41. F. K. M. REHN
LOW TIDE

Loaned by Mr. B. Frank Wirt

Born in Philadelphia, 1848. Pupil Pennsylvania Academy of Fine Arts. Has exhibited and taken prizes at many exhibitions and expositions. Associate National Academy. Member Salmagundi Club. His specialty is marines.

42. EDWARD L. FORD
"DON"

43. PIO PIZZI
COTTAGE IN THE LOWER ALPS

By a Youngstown Artist, born in Lecco, Lombardy, 1880. Studied Academy Belle Arts, Brera. Exhibited at Exposition at Salso Maggiora.

44. PIO PIZZI
MARINE VIEW

45. PIO PIZZI
EVENING

46. PEARL EDNA PHILLIPS
STILL LIFE

47. PEARL EDNA PHILLIPS
STILL LIFE

48. JAMES M. CLELAND
A BY WAY

An artist in Poland, whose paintings may be found in many homes in Youngstown, the Mahoning Valley and elsewhere, and whose work is growing in favor. His style is conservative and always pleasing in color.

49. JAMES M. CLELAND
AUTUMN WOODS

50. JAMES M. CLELAND
NOVEMBER AFTERNOON

51. JAMES M. CLELAND
A PIONEER

52. CHARLES D. HOOVER
TWIN OAKS, MILL CREEK PARK

Mr. Hoover is a Youngstown artist, self taught, whose work is well known, and his best canvases are of local scenes.

53. COPIED FROM SCHNECK
BY CHARLES D. HOOVER
THE STORM

The original is in the Metropolitan Museum in New York.

54. JEANETTE BROWN
A TURKISH GIRL

A Youngstown artist, student of Pratt Institute, of Wm. M. Chase, and of The Art Students' League.

55. RUTH LOUISE OSBORNE
STILL LIFE

Born in Youngstown. Student of Pratt Institute and with John F. Carlson and Frank Chase.

56. LEONARD OCHTMAN
THE POND IN SPRING
Loaned by Mr. Jonathan Warner

Born in Holland, 1854. Settled in Albany, N. Y. Self taught. Member National Academy of Design, American Water Color Society, Salmagundi Club, National Institute of Arts and Letters. Is represented in most of the important galleries of America and has received many medals and honors. This picture was exhibited at the Carnegie Institute International Exhibition.

57. E. PIATERE
MOTHER AND CHILD
Loaned by Mr. Jonathan Warner

58. MARY L. WIESEN
SWANS

59. MARY L. WIESEN
DOZING CAT

60. WENBANN
MEADOWS NEAR PLANEGG AFTER A RAIN
Loaned by Mr. Henry H. Stambaugh

61. CHARLES D. HOOVER
HERD OF THOROUGHBREDS
Loaned by Mrs. Ina Kennedy

62. PIO PIZZI
PORTRAIT OF MR. LAMBERTI

63. COPIED FROM VELASQUEZ
BY JEANNETTE BROWN
PORTRAIT OF HIMSELF

Velasquez, one of the very greatest of Spanish painters, was born in Seville, 1599, and died in 1660. He belonged to the nobility, and became the Court painter to Philip IV, and later Marshal of the Palace. The fact best known about Philip IV, is that he was painted by Velasquez. Although represented in most of the important galleries of the world, the larger part of his paintings are in Madrid. For a full study of Velasquez read R. A. W. Stevenson's Biography, and H. B. Rose's "The World's Leading Painters."

64. CARL SCHMITT
A RAINY DAY, BOSTON
Loaned by Mr. James W. Porter

65. PIO PIZZI
WATER COLOR

66. RUTH LOUISE OSBORNE
CATSKILLS

67. CHAS. D. HOOVER
THE OLD FIDDLER

68. JAMES M. CLELAND
A STREET IN POLAND

69. CHARLES D. HOOVER
OLD MILL IN ROANOKE, W. VA.

PART II

Paintings by Harry Leith-Ross.

Mr. Leith-Ross is a grand-nephew of Heinrich Wilhelm Mesdag, the famous Dutch marine painter. He is a son of a well-known English banker, and lived in London until the age of sixteen. Becoming dissatisfied with his career (he was studying engineering) he came to America and after a few years began the serious study of landscape, at the Art Students' League of New York with Birge Harrison, John F. Carlson and Stanhope Forbes. He has exhibited at the National Academy, at the Art Institute of Chicago, and at other galleries, and has taken a number of prizes, among them the Porter Salmagundi Club prize, offered by James W. Porter of Youngstown.

The seventeen canvases by Harry Leith-Ross are landscapes, and nearly half of them show winter scenes. While they have the similarity of theme, each separate picture reflects a different mood of nature. In this respect the exhibit is rather remarkable for a visitor feels that the artist has detected the visible spirit of the seasons, the trees, pastures, houses and notwithstanding their similarity, has given to each a decidedly distinct rendering.

249. DAN MAGILL'S HOME

This picture shows a typical country home. The architecture belongs to no well-defined period. It is merely a house with a peaked roof, but its color in its quality is very charming. It has "atmosphere," and one of the two women represented in the painting, who is ascending the back stairs, strikes a pleasing color note because of the dash of red in her painted waist. The sky is opulently blue, and the house, with its tangle of trees and clinging vines, is sharply silhouetted against it.

250. OLD BARNS IN SNOW

Expresses the rawness of winter. The snow mantle covers the earth, and the barn and fences stand realistically out. It is a pretty bit.

251. THE WEST WIND

252. WINTER

253. END OF WINTER

254. MARCH MORNING

255. EARLY SPRING

256. SYCAMORE HILL

257. OLD PENNSYLVANIA HOUSE

Presents another house of rare charm. The fence meanders very delightfully and the road ascends the hill. Some of the fence boards are missing, and a little girl in white waits without its pale for her slowly-approaching mother, who wears a black skirt and yellow shawl.

258. THE COW PASTURE

259. THE COW PASTURE, MORNING

260. SUMMER HAZE

261. NEW ENGLAND HOUSE

262. FROSTY MORNING

263. THE HILL ROAD

264. THE PASTURE

265. WHITE COTTAGES

266. SNOW-BOUND STREAM

Paintings by John F. Folinsbee.

John F. Folinsbee was born in New York State. He has studied at the Art Students' League of New York, with Birge Harrison, John F. Carlson, and J. C. Johansen. He has taken all the landscape prizes offered by the Art Students' League. He exhibited at the National Academy, Pennsylvania Academy and Art Institute of Chicago.

The twenty canvases by John F. Folinsbee depict landscape and marines. Mr. Folinsbee paints the great out-of-door with freedom and understanding. His pictures show all seasons of the year and there is a poetic feeling about his work that pleases.

267. POUGHKEEPSIE BRIDGE

Is an excellent rendering of this bridge. Over it dashes a train of cars, with trailing smoke from the engine and the tall red chimney of a nearby mill is incidental. The water is cleverly managed and the snow-covered roofs of the houses of the city enter most vitally into the composition.

268. OFF PILOT ISLAND

The sea, calm as a mill pond, is spread out in the foreground and where the water and sky meet, in almost the exact center of the picture is a white sailboat. The cloud effects are good. Two or three other sailboats are dimly registered in the distance.

269. SNOW PATCHES

270. NOON SHADOWS

A well-composed landscape introducing a rambling house and a red barn. There are some grand old trees in full foliage and these cast delightful shadows that are cleverly expressed.

271. CLOUD SHADOWS

272. EARLY MORNING, NOVEMBER

273. THE HALL ON THE GREEN

274. BEFORE THE STORM

275. PLOUGHING

Impressionistic. The operation is well symbolized and there is much introduced action in the canvas.

276. THE LAST SNOW

277. SHAD BLOOM

278. MOONLIGHT

Shows a house in the gloaming. The sombre shadows of the night mingle with the deep shadows cast by the overhanging trees, and from two open windows shine out fetching red lights. This touch is highly inspirational.

280. AUTUMN SKY

281. GREY DAY, WINTER

282. REFLECTIONS

283. EDGE OF THE WOODS

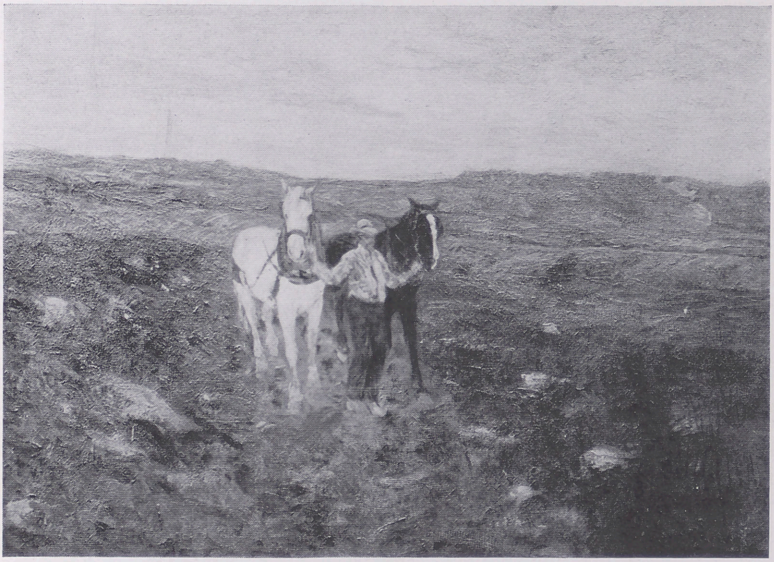
284. SKY

285. SILVERMINE COTTAGE

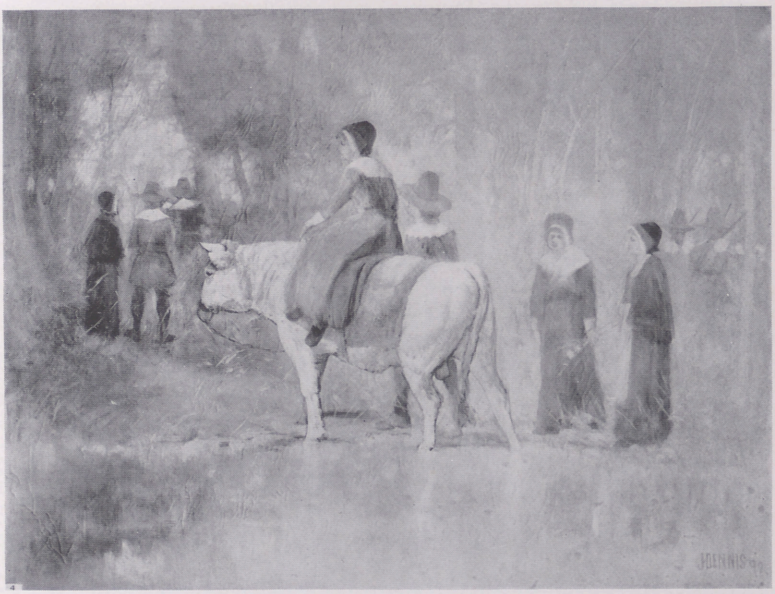
286. THE ROCKS

Is a thumb-box. It academically expresses outcropping rocks that jut into the little bay, with the sea showing very pleasantly just beyond.

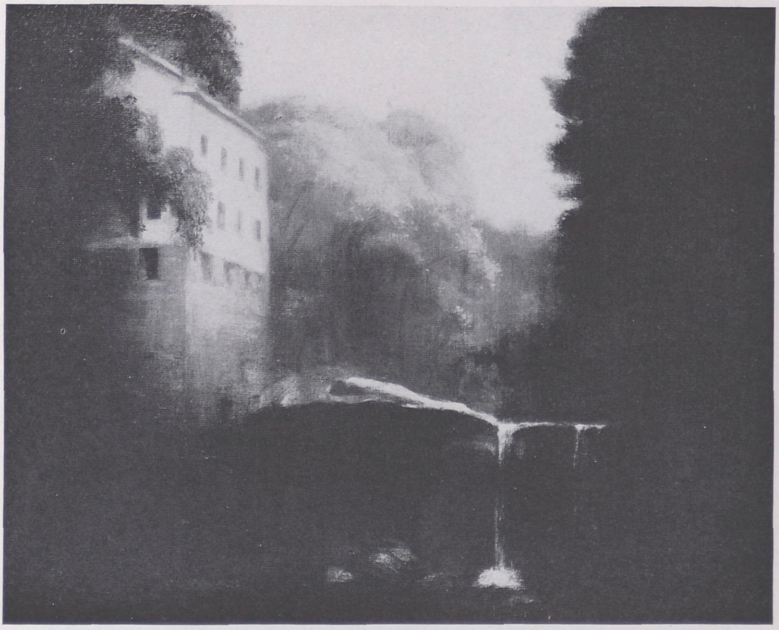
287. CLEARING



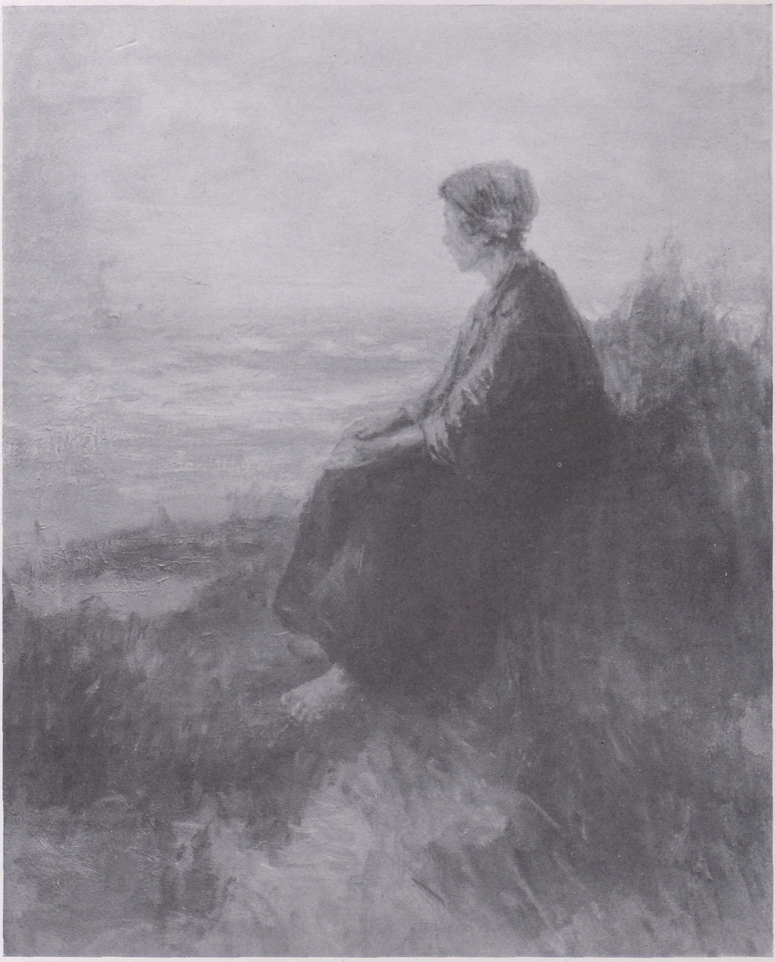
3. JOHN W. BEATTY—"Gray Morning on the Farm."



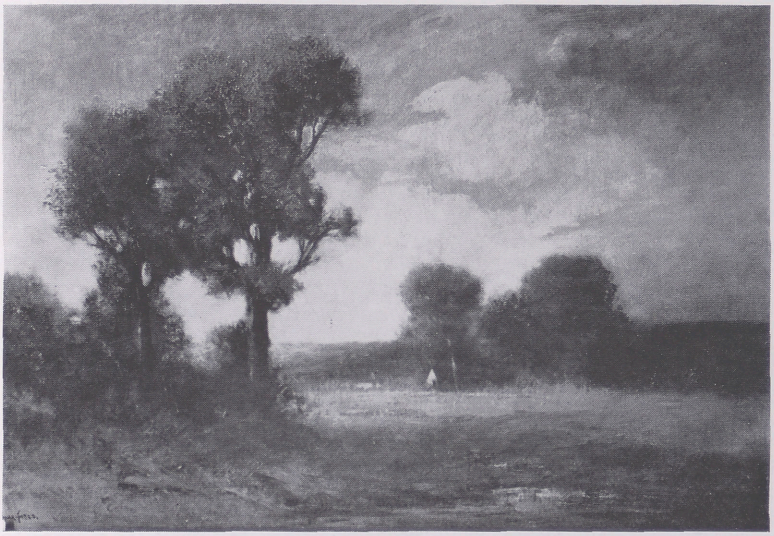
4. JAMES DENNIS—"Wedding Procession of Priscilla and John Alden."



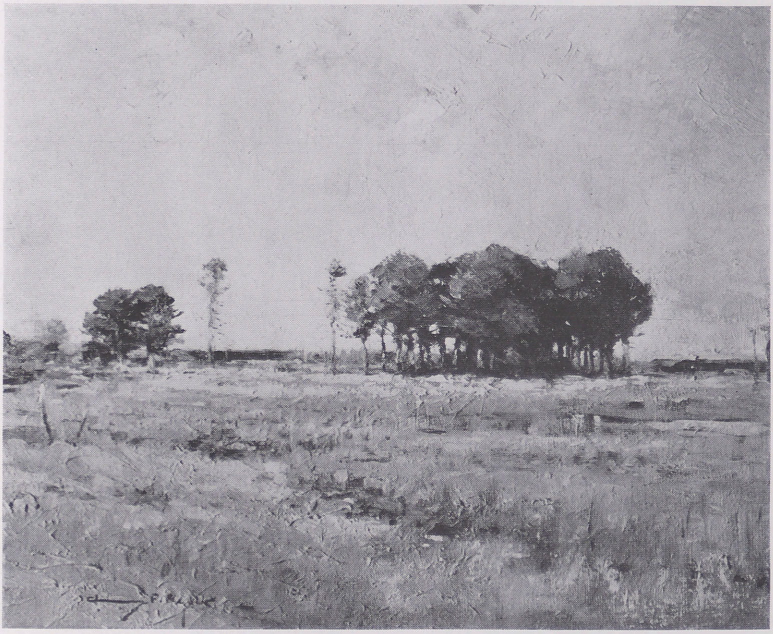
8. CARL SCHMITT—"Lanterman's Mill



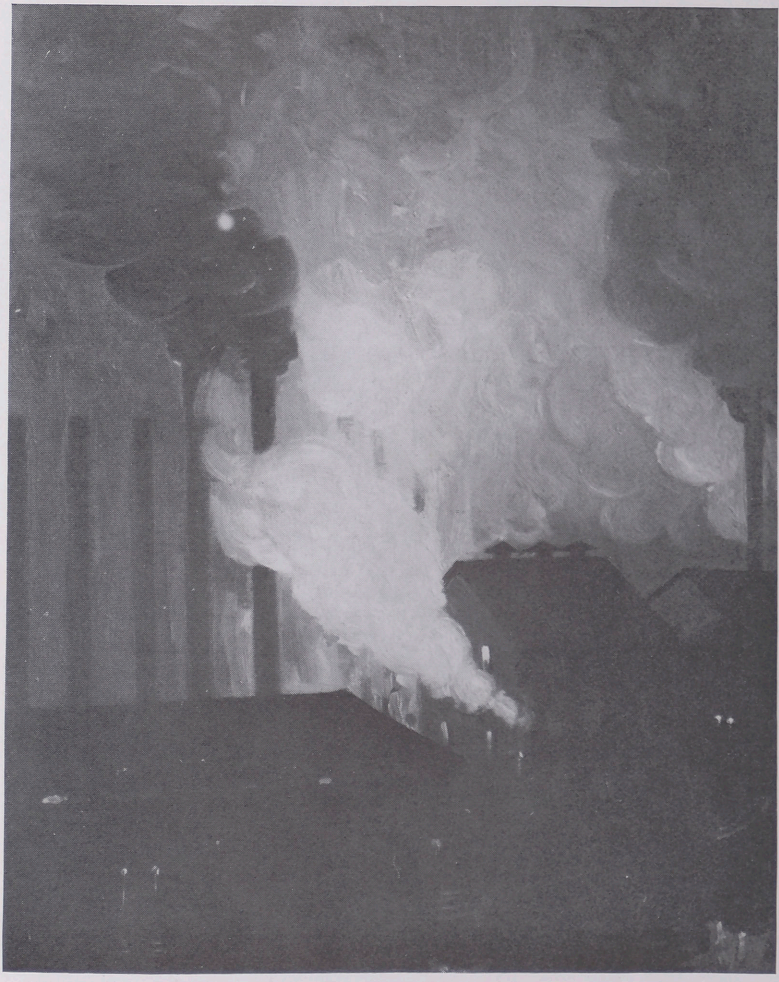
10. JOZEF ISRAELS—"The Dunes."



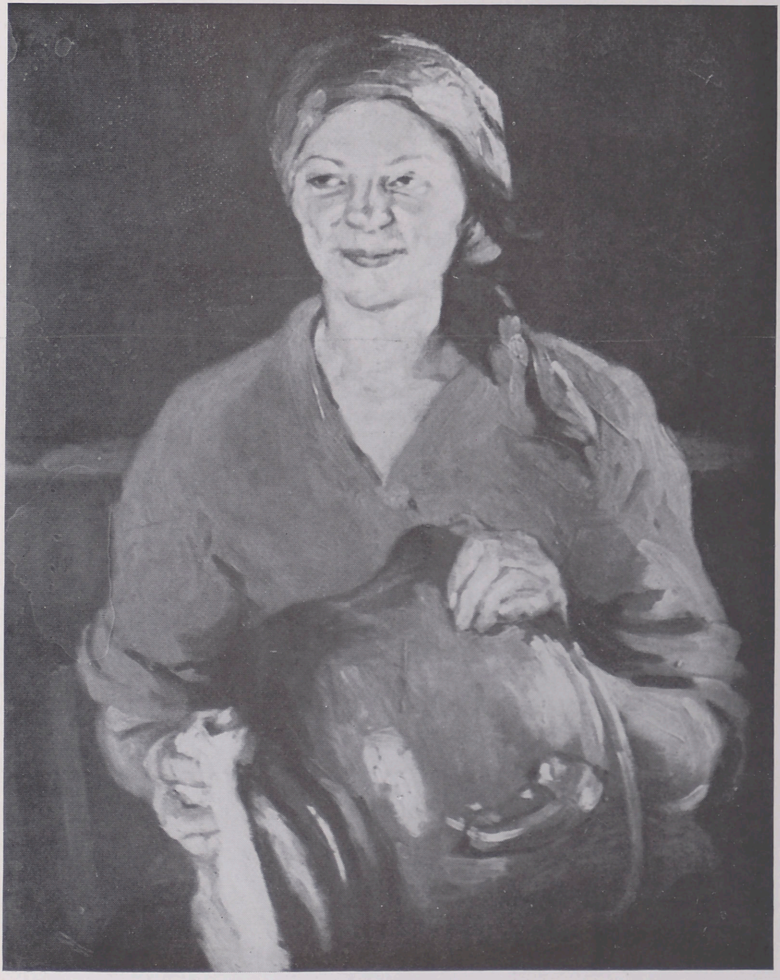
19. E. LOYAL FIELD—Landscape.



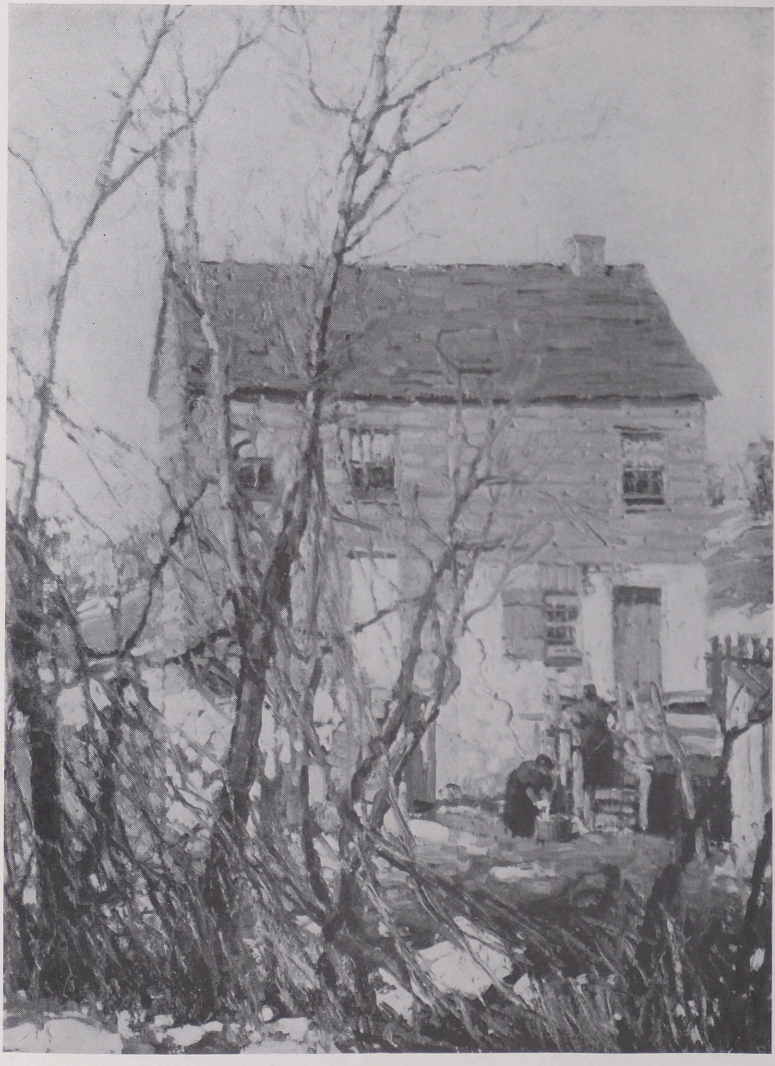
25. CHAUNCEY F. RYDER—"The Pine Swamp."



36. RUTH LOUISE OSBORNE—"The Steel Mills, Moonlight."



37. LYDIA FLORET—"Cleaning Brass."



249. HARRY LEITH-ROSS—"Dan Magill's House."

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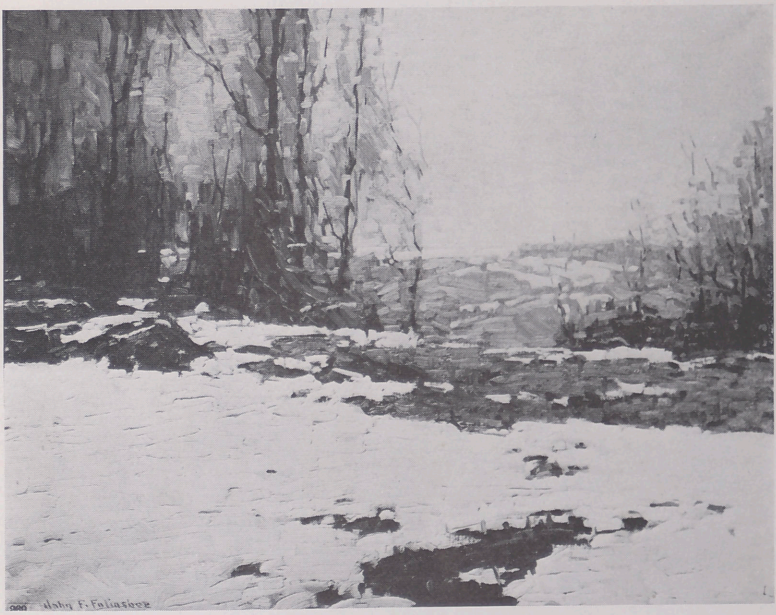
John F. Folinsbee

269. JOHN F. FOLINSBEE—"Snow Patches."

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